

Convergence Culture: An approach to *Peter Pan*, by J. M. Barrie through “the fandom”.

SHEILA MARÍA MAYO MANEIRO



TRABALLO FIN DE GRAO

GRAO EN LINGUA E LITERATURA INGLESAS

LIÑA TEMÁTICA: Texto, Imaxe e Cibertexto

FACULTADE DE FILOLOXÍA

UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

CURSO 2017/ 2018



Departamento de Filoloxía Inglesa e Alemá

FACULTADE DE FILOLOXÍA

Convergence Culture: An approach to *Peter Pan*, by J. M. Barrie through “the fandom”.

SHEILA MARÍA MAYO MANEIRO



A handwritten signature in blue ink, which appears to read 'sheila', is written over a horizontal line.

DIRECTOR: Anxo Abuín González

TRABALLO FIN DE GRAO

GRAO EN LINGUA E LITERATURA INGLESAS

LIÑA TEMÁTICA: Texto, Imaxe e Cibertexto

FACULTADE DE FILOLOXÍA

UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

CURSO 2017/ 2018

CUBRIR ESTE FORMULARIO ELECTRONICAMENTE

Formulario de delimitación de título e resumo

Traballo de Fin de Grao curso 2017/2018

APELIDOS E NOME: MAYO MANEIRO, SHEILA MARÍA

GRAO EN: LINGUA E LITERATURA INGLESAS

(NO CASO DE MODERNAS) ITINERARIO EN:

TITOR/A: MARÍA TERESA VILARIÑO PICOS

LIÑA TEMÁTICA ASIGNADA: TEXTO, IMAXE E CIBERTEXTO

SOLICITO a aprobación do seguinte título e resumo:

Título: Convergence Culture: An approach to *Peter Pan*, by J. M. Barrie through "the fandom"

Resumo [na lingua en que se vai redactar o TFG; entre 1000 e 2000 caracteres]:

The aim of this research paper is the comparison between the original book of *Peter Pan* by J. M. Barrie with the narrative of fan phenomenon through online web pages such as *Archive Of Our Own*, and *FanFiction*, among others. The reason why I decided to select *Peter Pan* is because it has an influence not only in English narrative but also in youth literature and culture. Moreover, these web pages are chosen because of the amount of different fanfictions that are published regarding this particular English novel.

The main idea of this TFG is to constitute how the notions for instance of appropriation and remediation, that was coined by Jay David Bolter, work in these new narratives. Furthermore, how the fandom uses the original book not only in order to create a new story but also to rewrite the relevant aspects (i.e. setting, characters behavior and appearance, crossovers and so on) for the community. Therefore, there would be not only a close reading of Barrie's novel, but also throughout my research paper several notions that I consider meaningful to my analysis will appear, such as participatory culture or fandom.

I would also like to cover the core concept of my TFG, that is, *convergence culture* which was introduced by Henry Jenkins. If I succeed, the result of this convergence culture would also be connected to the impact of prosumers in the contemporary world.

Santiago de Compostela, 7 de Novembro de 2017.


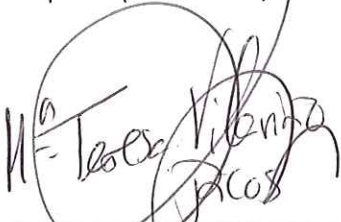
<p>Sinatura do/a interesado/a</p> 	<p>Visto e prace (sinatura do/a titor/a)</p> 	<p>Aprobado pola Comisión de Títulos de Grao con data</p>  <p>15 NOV. 2017</p> <p>Selo da Facultade de Filoloxía</p>
---	--	--

TABLE OF CONTENTS

1. INTRODUCTION	2
2. GENERIC FEATURES	5
2.1. Convergence Culture	5
2.2. Importance of the fans as ‘prosumers’	8
3. PETER PAN AS A TRANSMEDIAL FIGURE	15
4. PETER PAN AS A FANFICTION	19
4.1. Every Pain has a Story.....	19
4.2. The Missing Thimble	24
4.3. Duels	30
5. CONCLUSION	34

WORKS CITED

38

1. INTRODUCTION

Peter Pan is going to be the main subject in the analysis of my research paper, and this decision is due to several reasons.¹ First of all, despite the fact that it is children's literature, I think it has a substantial influence. The mark that *Peter Pan* has made—and still makes—not merely to English literature, but to worldwide culture is huge. Since the publication of the script for the play, written by the Scottish novelist and playwright J. M. Barrie in 1904, and his subsequent novel seven years later, the story has been reinterpreted and adapted several times. Secondly, I have chosen this story because of its symbology and the different meanings beyond the prototypical idea of the boy who would not grow up: the thimble-acorn misunderstanding, the flight, the mermaids and its setting in both London and Neverland.

As the thematic line of my paper is focused on the theory and criticism module and I am very keen on the fandom field, I was determined to develop this subject. Moreover, I consider it important to give a general context not only concerning the appearance of new technologies, but also the impact this development has made for both producers and consumers. As one of the authors that is going to be crucial to my analysis is Henry Jenkins, I am going to work with some of his main publications: *Convergence Culture: Where Old and New Media Collide* and *Textual Poachers. Television, Fans and Participatory Culture*, among others. Jenkins deals with notions that are meaningful for my analysis: 'convergence culture', 'participatory culture', 'transmedia storytelling', 'fans', 'fandom' are some of them. As he points out, we are living in a moment where new media is gaining force over the old media. Nevertheless, this change is not about replacing the old with the new, it is about enhancing it. This change also affects the roles between producers and consumers, with the latter acquiring more importance. Consumers are being more active than several years ago due to their level of engagement with the object they are interested in, currently all these actions have a big impact. All these ideas are going to be explained in more detail later.

Another important aspect of my end-of-degree project is the importance of the fandom due to the fact that a big part of those active consumers are also the fans. Moreover, it is going to be essential to understand the reasons behind a person deciding to become a fan, and also their

¹ I am going to use the novel from an edition of Macmillan Collector's Library of 2016.

involvement within the community. Regarding the fandom activities, Mark Duffett's text *Understanding Fandom: An Introduction to the Study of Media Fan Culture* is going to be meaningful. Another striking point for my paper is the selection of the fanfictions, since there are not a lot of studies concerning this topic. Recently, for some academics, fandom or fan studies opened up a new sphere to explore and analyse. Furthermore, it has already been seen how intertextuality, a notion that is going to be also covered in this work, has made an impact in works such as Jean Rhys's novel *Wide Sargasso Sea* which is connected with Charlotte Brontë's *Jane Eyre*, or the stage play *Rosencrantz and Guildenstern Are Dead* which is based on Shakespeare's *Hamlet*. More recently, we have seen how the *Twilight* fan fiction, *Fifty Shades of Grey*, has become a bestseller.² Seeing the success of works like the aforementioned, I consider that there are a lot of fan texts which are also impressive works to take into consideration. For this reason, themes such as plagiarism and appropriation are going to be covered.

Taking into account that, in the majority of cases, the fandom works are based on Harry Potter, Star Wars, or even Marvel, I have decided to choose *Peter Pan* because it is not so expectable.

In general terms this essay will begin with a generic context where the main terms and notions will be defined as well as a brief outlook of the fandom history. In addition, this section will also cover the mechanism of user-generated content platforms such as *fanfiction.net* and *Archive of Our Own* —among others—, since these are platforms where fans upload their works. In the second section, I will focus on the transmedial figure of Peter Pan from its beginnings and its development throughout these years, thus illustrating the huge mark that not only the character but also the story of *Peter Pan* has left on popular culture. The third part and most extensive section, is going to comprise a deep analysis of three *Peter Pan* fanfictions: *Every Pain has a Story*, *The Missing Thimble* and *Duels*. Each of them can be classified into a different genre and some of the most striking aspects of these instances are going to be mentioned: the psychological analysis of some of the characters, the appearance of original characters, importance of the slash fictions and so on.

² (Hellekson and Busse, 2014 2-3).

Ultimately, the fundamental purpose is to make a comparison concerning the transmedial impact that the figure of Peter Pan has on popular culture, taking into account the contributions of the fandom.

2. GENERIC FEATURES

2.1. Convergence Culture

Considering the development not only of new technologies but also new media phenomena such as Web 2.0, contemporary culture is changing the way in which we perceive all these advances. As many critics have exposed, the user in Web 1.0 was merely a passive spectator, while since 2003 with the origin of Web 2.0. its role has been more active and the influence of every user plays a role in the network. The internaut is able to generate new content and publish it on the network, where it can be shared an unlimited number of times by anyone. Moreover, the way in which the user interacts with this new model is almost necessary, since it is no longer an individual choice, but a crucial condition in order to feel connected around the world. This is one of the big differences between the first period of Web 1.0 and Web 2.0: the feeling of belonging to a community along with the conversion into a social phenomenon.

Taking into account the relevance of the social context, it is meaningful to put into question the following arguments: how is this change affecting the social sphere? How are the new technologies operating in day-to-day lives? What I am trying to explain is that current practices in cyberspace could cause an effect in the least predictable ways. Any comment of an article, photograph, video, audio or any information that can be posted on the Internet can be seen by anyone in just a few seconds. The information shared through online pages or websites has more relevance than previously expected. The user is probably not aware of this importance, since he just sees the electronic device in which he posts the data, not the whole system that implies Web 2.0. Henry Jenkins, who is a professor at the University of Southern California and the director of the Comparative Media Studies program at MIT, published the book *Convergence Culture: Where Old and New Media Collide*, where he points out the fact that old media never dies, but it is the delivery technologies that change the medium. “Delivery technologies become obsolete and get replaced; media, on the other hand, evolves” (13). He introduces this notion, ‘convergence culture’, as the key point where the shifts between new and old media are interlinked. It is also important in order to comprehend the data provided in the Internet. The first term ‘convergence’ should be understood as the fusion of all the devices into one that can have all the functions:

Welcome to convergence culture, where old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and the power of the media consumer interact in unpredictable ways. Convergence culture is the future, but it is taking shape now. Consumers will be more powerful within convergence culture — but only if they recognize and use that power as both consumers and citizens, as full participants in our culture (Jenkins, 2006 259-260).

At the end of his book he explains that this idea is not yet fully refined and this phenomenon is developing even now. Consumers of these new products will have not only a voice, but also an opinion about a particular brand or work; furthermore they will have a sense of community and find other users that express the same ideas in order to feel connected among themselves. Media producers will have to take the consumers into consideration, because of their high level of participation towards the merchandize they are going to handle. Indeed, media firms are learning how to speed up the stream content through the distribution channels in order to expand themselves and to reach a larger number of consumers. Convergence is something that occurs at the moment in which users acquire both the knowledge and information that are spread out through cyberspace, and get into a particular judgement. Moreover, this is an internal process that takes place inside the brain of every person. All these implications is what convergence requires, and this notion will be essential in order to understand how other terms also work in this contemporary society and new media framework. A good example is the concept ‘remediation’, which has much to do with the practices and creation of new products on the Internet. For Bolter and Grusin, ‘remediation’ is:

[T]he representation of one medium in another... [R]emediation is a defining characteristic of the new digital media. What might seem at first to be an esoteric practice is so widespread that we can identify a spectrum of different ways in which digital media remediate their predecessors, a spectrum depending on the degree of perceived competition or rivalry between the new media and the old (Bolter and Grusin, 2000 45).

As mentioned in the quotation, this is not a process that began with the appearance of new technologies, but in the past there were artists who used remediation in their creations. However, the effect of current remediation practices, for instance in web pages, blogs or social networks are more established. As Bolter and Grusin state in their book: “No medium, it seems, can now

function independently and establish its own separate and purified space of cultural meaning” (55). The new medium is not replacing the old one, but it is somehow trying to improve it. Through their work both authors clearly express, with an example of the adaptations of classic novels to films in order to illustrate, how remediation can work. The directors of these films are borrowing the main ideas of the books they are interested in and creating new products based on these thoughts. According to the authors: “The content has been borrowed, but the medium has not been appropriated or quoted” (44). In some cases, this type of appropriation —of an idea, concept or as the example introduced by the authors, of a book—, can be considered to be plagiarism. It occurs when you take other people’s ideas and expose them as your own, but here, within this background, the poachers³ use these appropriations even knowing that they belong to someone else. They borrow other’s ideas because they consider that they can be reworked, or even because they think that something is missing in the former issue. Furthermore, “another result of the digital shift is that [users] have sometimes had legitimate free and/or early access to cultural products online as part of their promotional process” (Duffett, 2014 14) as well as most people never thinking that the copyright owner would actually read his or her work in the first place (Tushnet, 2007 63). Moreover, these poachers sometimes mention that their works are based on others to elaborate their own. This is what is known as the disclaimer.

Along the same lines, one of the consequences of media convergence, which was pointed out by Jenkins, is the transmedia storytelling.⁴ As he explains in his book:

Transmedia storytelling is the art of world making. To fully experience any fictional world, consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels, comparing notes with each other via online discussion groups, and collaborating to ensure that everyone who invests time and effort will come away with a richer entertainment experience (Jenkins, 2006 21).

³ Henry Jenkins uses this notion in the book *Textual Poachers: Television Fans and Participatory Culture*, arguing that poaching is “an impertinent raid on the literary preserve that takes away only those things that are useful or pleasurable to the reader” (24). In other words, it is this furtive who steals and Works with the information that is spread in the online sphere.

⁴ In 2003, Jenkins introduces this notion in an article for the Massachusetts Institute Technology (MIT).

Taking into account this quotation, this idea of feeling connected among each other can already be noted, as well as the concept of textual poachers. Another important critic who deals with this notion of transmedia storytelling is Scolari, who in his work: *Narrativas Transmedia: Cuando Todos los Medios Cuentan*, explains that transmedia storytelling is not just a phenomenon from book to film but a strategy that goes beyond and, develops a narrative world that covers different languages and media (25). As many think of transmedia storytelling as a process which adapts a story that already exists. However, a particular characteristic of transmedia is the possibility of telling a new story in the media (Harvey, 2015 3). These references are going to be crucial in this paper, because on the one hand, we are going to see a further explanation of how transmedia storytelling is produced in the case of *Peter Pan*;⁵ on the other hand, there is going to be a deeper analysis of this possibility of telling ‘a new story’.

2.2. Importance of the fans as ‘prosumers’.

Taking a step further into these concepts as in the case of appropriation, which was mentioned previously, there is a group of people that “cease to be simply an audience for popular text; instead they become active participants in the construction and circulation of textual meaning” (Jenkins, 1992 24). What Jenkins is trying to explain with this quotation is that not all the people engaged on Web 2.0 participate with the same intensity. It is this degree of involvement which makes the difference between one user and the other. Frequently, this dedicated internaut shares his opinion, publishes any comment or uploads a file and, then, expects an answer from another who can have the same or opposite idea towards a particular issue, in other words, an exchange of perspectives. There are some people who go beyond simply agreeing or disagreeing, and also follow everything related to the issue (i.e. a celebrity, a book, a film, a particular ideology, a sport and so on). They want to know everything about it and, if possible, buy any type of merchandise that is produced, contributing to a new way of consumerism in society. Through the online sphere, they are well-

⁵ See point 3 of this work paper.

known because of their participation in a particular community. This is what is usually known as ‘fandom’.

The first idea we should bear in mind forces us go back to the etymology of the term ‘fandom’, and even try to clarify what a ‘fan’ or a ‘fanatic’ is. These two notions are related to each other and also their meaning is blurred. Furthermore, as Jenkins points out at the beginning of his work *Textual Poachers. Television, Fans and Participatory Culture*; this concept has been growing with negative connotations, as excessive worship towards something or somebody. According to the *Oxford English Dictionary*, the word ‘fanatic’⁶ was used for the first time in the 17th century to denote an enthusiastic person whose beliefs are connected with religion. However, over the years, the vocable has been abbreviated into ‘fan’ and the etymology of this clipping has varied a little bit from the original one. The ‘fan’⁷ is simply someone whose tastes are perceived in a more intense way, but this does not imply that they could behave or act like a maniac or obsessive person.

The interpretation on which Jenkins has focused his book is going to be the central point of this research paper. He points out that the prototypical assumptions of fans as social outcasts should be avoided and therefore, they should be seen as “active producers and manipulators of meanings” (23). Here, the role of their productions would be a dynamic one. Additionally, a fan can belong to more than one fandom, which is what usually happens.

In the book *Spreadable Media: Creating Value and Meaning in a Networked Culture*, written by Jenkins, Ford and Green, they make this distinction:

[B]etween ‘fans’, understood as individuals who have a passionate relationship to a particular media franchise, and ‘fandoms’ whose members consciously identify as a part of a larger community to which they feel some degree of commitment and loyalty.... Fandoms are one type of collectivity... and connectivity... whose presence is being felt in contemporary culture (Jenkins, Ford and Green, 2013 166).

⁶ Fanatic entry in the OED <http://www.oed.com/view/Entry/68008#eid4737214>

⁷ Fan has been reformed in the nineteenth Century. The entry in the OED <http://www.oed.com/view/Entry/68000?rskey=ntivdM&result=2&isAdvanced=false#eid>

Once we have cleared up these notions, it is important to come back and realize the connection that the ‘fan’ and its collective ‘fandom’ have with the three concepts that Jenkins has mentioned as the framework of convergence culture; that are “media convergence, participatory culture and collective intelligence” (2). This contemporary culture has allowed users to participate and collaborate, transforming this passiveness into a more active role. They are no longer consumers, but prosumers of the content; they produce as well as consume. The reception of the information would be answered back more effectively. This term, ‘prosumer’, was first used by Alvin Toffler in his book *The Third Wave* published in 1980. He uses this notion in connection with the economic and trade spheres, as he points out: “[a]nother significant change... brings the customer more directly than ever before into the manufacturing process.... As this practice becomes widespread, the customer will become so integrated into the production process that we will find it more and more difficult to tell just who is actually the consumer and who the producer” (201).

Over the years, this concept was expanded into different fields even to the one that matters here: the user on Web 2.0. In relation to the exchange of information in the online pages, most of the fans also contribute there. Before the arrival of the Internet, fans had their meetings in face-to-face conventions or even social events that required an act of being present there.

Currently, fan practices are one of the greatest examples of appropriation of content and ideas. It would be interesting trying to answer these questions: How do people become fans? How did they end up becoming poachers of media content? A fan does not really know when he or she started to be a supporter, but becomes aware of that feeling of admiration with an intense degree once it has appeared. In other words, it is a process that does not occur gradually, but it jumps from one step into another. The answer to the second question is similar to the first one, but the person is conscious when that leap occurs. You can become a poacher because you want to not only be involved but also take part in the fandom.

In recent years, some scholars have felt the need to study and understand the motivations and reasons that encourage a person to write—or even publish—a fan work. Thus, fan studies has become an interdisciplinary field that embraces different approaches, like literary and cultural ones. In his book *Fans, Bloggers and Gamers: Exploring Participatory Culture*, Henry Jenkins

considers that there are three “different generations of scholars within fandom”: for the writers of the first generation it is important “to be outside what they were writing about” so thus, they will “be free of any direct implication in their subject matter” (11). The second generation, which Jenkins argues to be in, focuses on trying to “find a way to alter that perception based on insider knowledge of what it is to be a fan, and struggling to find a language to articulate a different perspective that comes out of lived experience and situated knowledge”. The third generation is also considered to be “aca-fan”: “people who are both academics and fans”. They are characterised by the fact that they “write in a more open way about their experience of fandom without the... need to defend the community” (12). We should also take into account that fan communities — that have become online communities with the rise of new media— and prosumers, who, in turn, are the main creators of fan arts and fan fictions, cannot be separated. These fan communities have the desire to participate and share a narrative world (Scolari, 2013 232-233).

Regarding the fan communities and taking into account the distinction of the two different types of fans that can exist made in the book titled *The Fan Fiction Studies Reader*, (i.e., affirmative and transformative), this paper will be focused on the latter distinction, that is to say, transformative fans. On one hand, affirmative fans are those who “tend to collect, view and play, to discuss, analyze and critique” (3). On the other hand, “[t]ransformative fans... take a creative step to make the worlds and characters their own, be it by telling stories, cosplaying the characters, creating artworks, or engaging in any of the many other forms active fan participation can take” (3-4).

Mark Duffett, a senior lecturer in media and cultural studies at the University of Chester, has wrote a book titled *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, where he describes what he calls the “three types of pleasures” that are “associated with fandom” (166). The second pleasure, the pleasure of appropriation, has to do with the meaning. Here within this category, he includes the act of spoiling and the act of writing fanfics. The latter term: fanfic, is defined by Duffett as “a fictional writing created by the fans inspired by the objects of their interest” (170). Furthermore, in one of his essays, Bronwen Thomas delves into this concept pointing out that “[f]anfiction may be defined as prose fiction of any length, style, genre, and narrative technique, produced by fans of a wide range of cultural products including TV shows, movies, video games, Japanese manga, and “classic” literature” (Thomas, 2011 205). This

definition is more accurate in consideration to the fanfictions that are going to be explained later on.⁸ There was, and still is, much controversy concerning the emergence of this phenomenon and its chronology, since many scholars maintain that there were writers who already created fanfics in the Ancient Greek period, while others suggest the first appearance of these works by fans were arisen with Austen's novels and the different stories of *Sherlock Holmes*. However, most people seem to be in agreement with the idea that the spread of the fan texts is due to the growth of—and even development of—new media, and they trace its beginnings back to the mid-twentieth century with the origin of *Star Trek* media fandom (Derecho, 2006 62).

Something that is very particular about a fanfic, in contrast to its source text, is that the reader already knows what the characters look like, their personality and behaviour. Moreover, the place and the time when the story is developed are also known, so those basic descriptions can be omitted in the fanfic, hence, the writer can deepen in other minor aspects of his or her own choice. Fanfiction texts can be divided regarding their genre, as Hellekson and Busse suggest:

Within the field of fan fiction, the three main genres are *gen*, *het* and *slash*. *Gen* denotes a general story that posits no imposed romantic relationships among the characters. *Het* stories revolve around a heterosexual relationship, either one invented by the author or one presented in the primary source text. *Slash* stories posit a same-sex relationship, usually one imposed by the author and based on perceived homoerotic subtext (Hellekson and Busse, 2006 10).

This division is going to be the basis for the selection of one example of each type of fanfiction concerning *Peter Pan*. Thus, it can be clearly noted how each genre is comprised and, more precisely, what aspects stand out from the source text. Furthermore, there are subgenres that can be used interchangeably with any genre,⁹ that is to say, they are not exclusive. However, before coming into contact with these genres, we should analyse not only where these fan texts are placed but also the relevance of *Peter Pan* itself.

Regarding the locations or sites where these texts are uploaded, first of all, we should bear in mind the following questions: where is all the content and texts created by fans collected? How

⁸ See point 4 of this paper.

⁹ If applicable they are going to be defined within the analysis of the selected fanfics.

is it possible for any user to find a precise text in the vast amount of fanfics spread over the Internet? Of course, there are a lot of user-generated content¹⁰ platforms in order to upload fanfics. I have nevertheless chosen to restrict this large amount and select some of the most important platforms that are *fanfiction.net* and *Archive of Our Own (AO3)*. These user-generated contents explore the possibility of a community not only between writers, but also with their readers, because these authors are usually seeking out new interpretations or suggestions related to their works in order to improve them. In this way, these readers' opinions are expected to be taken into consideration by the author, even getting a response.

Taking into account one of those platforms, *fanfiction.net*, professor Scolari expounds that this website was created by Xing Li in 1998 and fourteen years later has obtained more than 2,2 million authors. Users can choose the type of fanfiction they want to read regarding the type of source text, that is, not only a book or a TV series, but also manga, film, cartoon, game, play, misc¹¹ and comic. There is another section called 'crossovers', where characters or plots belonging to different stories can be found mixed together in a new narrative (Scolari, 2013 251). All the texts published by users should be rated¹² from K, which means that the content is suitable for most ages, to MA, denoting that the content is only suitable for mature audiences and could include explicit language and certain dark themes. Therefore, the readers can know in advance if the fanfic is appropriate for their ages and if the text is completed or not, that is, its status. Most user-generated content platforms include these features, but *Archive of Our Own* includes a more visual scheme.

Archive of Our Own is considered to be an organization of transformative works, created by and for fans where writers could post their stories (254). Apart from the similarities that AO3 shares with the rest of the platforms, the graphic symbols and its colours help to carry out research

¹⁰ See the annex with glossary terms from the book titled *Narrativas Transmedia: Cuando Todos los Medios Cuentan* by Scolari for a definition of this notion.

¹¹ Misc is the abbreviation from the word 'miscellaneous'.

¹² There are five distinctions in rating: K (i.e., content suitable for most ages, from five years), K+ (i.e., content suitable for more mature children, since some minor violence could be explained, from nine years), T (i.e., content with some violence and minor coarse language, from thirteen years), M (i.e., content suitable over sixteen years where language can be explicit and also the themes) and MA (i.e., content suitable over eighteen years, with explicit language that can be related to the intercourse, adult language and suggestions).

quicker. On the left side of every fanfic, there is a square divided in four parts where each section implies an aspect to consider: from left to right, the first part warns about the content rating (i.e., general, teen or mature audiences, or even with explicit content), the second focuses on the relationships or pairings,¹³ the content warnings (the author could specify if there is violence or graphic depictions of rape; however, not every author chooses to specify these details or indicate whether there those graphic depictions exist or not) the third one is so the reader can know whether the work is finished or not. If some characters or events (i.e., rape, major character death or even a fluff¹⁴ story, among others) are not in the interest of the reader, they can be erased from the search. That is to say, the reader could choose a personalized search adapted to the their tastes and preferences.

¹³ The symbols concerning the relationship which appears in the stories could be the following: 'male/male' (m/m), 'female/male' (f/m), 'female/female' (f/f), 'gen' means that the fanfic do not have any type of pairing, 'multi' accounts for several relationships in the work are going to be introduced, and finally, 'other relationships'.

¹⁴ "An often light story that usually seeks to make a tender emotional impact rather than put forward a plot" (Hellekson and Busse, 2006 11)

3. PETER PAN AS A TRANSMEDIAL FIGURE.

Looking back at what was mentioned before, remediation is also presented in J. M. Barrie's famous book titled *Peter Pan; or, the Boy Who Wouldn't Grow up* released in 1911. However, this was not the first time that Barrie mentioned this character. The figure of Peter Pan already appeared in the book titled *The Little White Bird* from 1902, and then, two years later, in 1904, the author wrote the script for a play that would become the novel *Peter Pan*. In *The Little White Bird*, the character of Peter Pan is introduced as a seven-day-boy who runs away from his cradle and starts living in the Kensington Gardens. The inspiration behind the creation of this character, as well as this place—Kensington Gardens—is known by many critics since: "Barrie eventually adopted the Llewelyn Davies boys around whom he built the story of Peter Pan, staking a claim to them which he had already acted out symbolically by drawing them into his tale" (Rose, 1984 2-3). As can be deducted, the Scottish author had been working on the development of the image of this character throughout his life. Regarding Kensington Gardens, Barrie, after his play had been produced annually in London, commissioned Sir George Frampton—a famous sculptor—to create a statue of Peter Pan there, anchoring his character to the place he describes in his book. His work deals with a type of intermediality¹⁵ because there were not only the chapters of a book, or a novel dedicated to Peter Pan's adventures but also a theatre production and several short stories during the second decade of the twentieth century.

"Peter Pan" is not a unitary narrative but one that is dispersed across various textual sites. The disparate texts that constitute "Peter Pan" illustrate the process by which fantasies can be constructed and reworked. That Barrie altered characters and actions to reflect the Davies boys' changing perceptions and experiences foregrounds the process of narrative construction. The texts themselves also reflexively explore the language through which fantasies are represented (Ohmer, 2009 155).

¹⁵ This term is defined by the 'Blackwell Reference' arguing that: "Three conceptions of intermediality may be identified in communication research, deriving from three notions of what is a medium (→ Media). First, and most concretely, intermediality is the combination and adaptation of separate material vehicles of representation and reproduction, sometimes called multimedia, as exemplified by sound-and-slide shows or by the audio and video channels of television. Second, the term denotes communication through several sensory modalities at once, for instance, music and moving images. Third, intermediality concerns the interrelations between media as institutions in society, as addressed in technological and economic terms such as convergence and conglomeration. From:

<http://www.blackwellreference.com/public/tocnode?id=g9781405131995_yr2013_chunk_g978140513199514_ss60-1>

The impact of Peter Pan as a transmedial figure has been developed throughout these years. Nevertheless, this story has left a significant mark not only in literature and theatre, but also in both the big and the small screen. After a huge number of performances from its opening production, the success of the play has moved to America, where Charles Frohman, a famous American theatrical producer, has decided to produce *Peter Pan* there¹⁶ (Robertson: 2009 27). In 1920, Barrie wrote a stage and film script with notes in order to adapt the story. The first to do it was Paramount Studios, that in 1924, released the first and silent film; however, the author was not excited because the actors were only repeating what had already been seen in the stage productions. Several years after, Walt Disney thought of *Peter Pan* as a good ‘vehicle for cartooning’, so, in 1939, he bought film rights, but it was not until 1949 that he started to work on it. Disney provided more freedom for the characters to “rein to the imagination”, while live actors could not give this privilege (Ohmer: 2009 151). Finally, four years later, in 1953 the film was released under the direction of Clyde Geronimi, Wilfred Jackson and Hamilton Luske. One of the reasons behind the length of the film production is that Disney needed to illustrate the shift of ideology that there was in connection to the postwar period. Thus, there was a crucial analysis towards the target audience reception (153).

The repercussion of Disney’s *Peter Pan* —which was not only targeted to children, but also adult audiences who could experience the feeling of eternal youth (182) — is in a way intertwined with the growth of American economy in the postwar era. Some of Walt Disney’s theme parks,¹⁷ which were built in different countries, brought in a rail-suspended attraction called ‘Peter Pan’s Flight’. The main goal was to get the guests flying the same tour as the Darling children and Peter did in the 1953 film.

¹⁶ One of the actresses who played the role of Peter Pan —Maude Adams— in the 1905 Broadway production wore a clothing collar with rounded corners. Although similar styles already existed, the collar started being called Peter Pan because of Adam’s performance with that garment.

¹⁷ Disneyland, Magic Kingdom, Tokyo Disneyland, Disneyland Paris and Shanghai Disneyland Park.

Nevertheless, the *Peter Pan* brand has been developed to the point of it giving a name to a syndrome. Due to the fact that “popular American culture has given him a dark and indeed very selfish side,” Peter’s refusal to grow old and his preference to live in a world that adults are not allowed, as well as “the desire for adventure and pleasure trumps all other motivation”. In the 1980s, Dr. Dan Kiley, wrote a book entitled *The Peter Pan Syndrome*, a mental disorder which denotes “men who are narcissistic, emotionally immature, irresponsible, aggressive, and dependent” (Robertson, 2009 50). Connecting this idea of refusing or even the inability of growing old, we found *Hook*, the 1991 film by Steven Spielberg. Peter Pan (Robin Williams) is no longer a little boy, but a man who is too focused on his career rather than his own children. He does not remember being Peter Pan, and Captain Hook by kidnapping his children, manages to bring Pan back to Neverland and it is there that he discovers his “true inner child” (69).

The growth of the Peter Pan brand continues almost a century later. In 2000, the second statue of Peter Pan was erected in a Hospital for Children, in London, by Lord and Lady Callaghan. “The Callaghan statue has Peter sitting alone on a tree branch, looking directly at his audience and seemingly blowing a kiss. A few years later, a small figure of Tinker Bell was added to Peter’s upright hand; Peter and Tink are now perpetually connected by, of all things, a thimble” (Munns, 2009 224).

The film industry continues developing Barrie’s story: on the one hand, in 2002 Disney produced the Peter Pan sequel titled, *Return to Never Land*, which was directed by Robin Budd. The last chapter of *Peter Pan* was expanded into a new story where Jane, Wendy’s daughter, visits Neverland. Spielberg’s production, *Hook*, which was ten years before, could have had an influence, since the way in which Jane is carried to Neverland—in *Return to Never Land*—is similar to the way Peter’s children are carried in *Hook*. Both scenes are connected through the figure of Hook kidnapping them. On the other hand, a year later the P. J. Hogan film was released, which had a great impact on popular culture. One of the most striking differences is Peter Pan’s age, due to the

fact that Peter's age could vary depending on the version,¹⁸ here we find his age closer to a teenager rather than a boy. In 2004 the biopic¹⁹ titled *Finding Neverland* was released, focusing on how J. M. Barrie created the play *Peter Pan*. Barrie (Johnny Depp) meets the Llewelyn Davies family in Kensington Gardens and his relation with them starts to strengthen.

Disney continues expanding *Peter Pan*'s world limitlessly, since the release of the sequel has brought much success. Several animated films focused on one of the characters were created: Tinkerbell and her adventures in the realm of Pixie Hollow.²⁰ During that period of time, two series were also produced in the same year: *Once Upon a Time* (2011-2018), an American fantasy drama television series, which was created by Edward Kitsis and Adam Horowitz.²¹ The character of Peter Pan, as well as the island of Neverland, had significant weight in the first part of the third season. Then, the other TV series is called *Neverland* (2011), which is composed by two episodes and directed by Nick Willing. It is worth mentioning that this is considered to be a prequel of Barrie's novel because it tries to give a possible explanation of how all the characters ended up in Neverland.

As can be noted, the transmedial figure not only of Peter Pan, but also the whole realm which implies Barrie's original story, continues nowadays to expand into multiple slopes. In addition, with the development of new narratives and this convergence culture, the fandom field also plays an important part in the construction and spread of this story as we are going to see henceforth.

¹⁸ In *The Little White Bird*, he is introduced as a seven-day-baby, as was already mentioned in this paper. However, in 1911 *Peter Pan*, although it is not explicitly mentioned, the reader could assume that his age is closer to that of a boy of seven or eight years rather than that of a baby.

¹⁹ Also known as biographical film.

²⁰ *Tinker Bell* (2008), *Tinker Bell and the Lost Treasure* (2009), *Tinker Bell and the Great Fairy Rescue* (2010), *Secret of the Wings* (2012), *The Pirate Fairy* (2014), *Tinker Bell and the Legend of NeverBeast* (2014 in UK, 2015 in US).

²¹ What is peculiar about this series is the capability of mixing all the fantasy tales and stories from different countries and cultures. Each episode usually combines a flashback, focusing on a particular character, within the linear plot of the series.

4. PETER PAN AS A FANFICTION.

4.1. *Every Pain has a Story.*

Every Pain has a Story,²² published in the platform *fanfiction.net*, is a ‘genfic’, also known as ‘gen fiction’. As mentioned previously, it denotes general interest, that is to say, “refrains from sexual or romantic plotlines. It can include ‘darkfic’, a category that contains graphic violence” (Duffett, 2014 170). This fanfic also shares the category of ‘darkfic’ since the author mentions that the reader is going to see a dark side of Peter Pan and the consequences that his actions have caused to other characters. As Deborah Kaplan suggests in her essay, *Construction of Fan Fiction Character Through Narrative*, and taking into account the fact that gen stories lack any focus on romantic or even social tensions, that the main approach in this fanfiction is on the character of Peter through different angles (147). Connecting this idea of dark fiction as a possible category for gen fictions, the writer, AnubisLoki, also includes another classification called tragedy: it indicates that its ending may not be a good one. Furthermore, being a tragedy, it is clear that themes like tension, death and psychological disorders are going to be present. As mentioned in the previous section, *fanfiction.net* offers a rating framework that should be included in all the fan texts. *Every Pain has a Story* is rated as a K+ fanfic, implying that both the content and the language are not suitable for children and the minimum age to read the text is from nine years henceforth.

This story could be considered a ‘one-shot’ because it is built in just one single episode. Frequently, one-shots tend to function as a pilot or the first chapter of a text, inasmuch as readers could give their opinion about it. However, what is particular about the ‘one-shot’ is that its plot could be concluded without the need of adding more episodes. Furthermore, fanfiction writers could just delve into a source text just enough to have the length of one chapter—in this case the fanfic does not even reach 2,000 words. The structure is very peculiar despite being developed in just one chapter, since the third person narrator is addressing Peter Pan, who seems to have made several unavoidable mistakes. The narrator points out the consequences of Peter’s actions on Wendy, Tinkerbell and even Hook, separating the narration in different sections. Each alleged

²² Uploaded to *fanfiction.net* on May 24, 2014.

section is focused on what happened to each of these characters. Before the narrator decides to shift to another figure, a final thought or lesson to be taught through a verse is introduced:

That day Peter learned how sharp words can cut a person
He learned that if he had stopped teasing Hook
And just helped him off of the island then he would still be here
And Peter wouldn't have this burden resting on his shoulders for the rest of his life
(AnubisLoki, 2014).

Regarding the notions, such as prosumers and appropriation, that were explored in the general context of this paper, it is important to bear in mind the following question: What aspects, or even features, from the source text have been appropriated by the writer? The author has chosen to change the main places of Barrie's novel: Neverland and the Darlings' house. There are other places, such as Skull Rock²³ and Pixie Hollow,²⁴ which appear in this story, that actually do not coincide with the source text. However, these places are important since both locations are introduced by Disney productions —*Peter Pan* (1953), *Return to Never Land* (2002) and *Tinkerbell* films. Concerning the characters, AnubisLoki appropriates some of them, for instance Wendy, Hook, Tinkerbell and Peter Pan, the major one, and just makes a few references to the secondary characters (the Lost Boys, the Indians, Hook crew and so on). Nevertheless, there are no original characters (OC), as usually occurs with other fan texts.

Thinking about the issue of the cultural products that can be created from Barrie's novel, the author of this story is not extending the chronological line of the events that are covered in the source text, but rather selecting this type of subgenre —darkfic—, as an in-depth analysis of how Peter's personality can be developed: he is no longer that innocent boy who did not want to grow up, since his behavior is affecting those around him. Peter is presented in Barrie's novel as a childish and mischievous boy, with a lack of maturity since he has decided to avoid everything that could be identified as serious issues. In the source text, there is a moment during the flight to Neverland that shows how Peter behaves and thinks:

²³ The actions that took place there are the ones which in the source text occur in Marooners' Rock, "so called because evil captains put sailors on it and leave them there to drown. They drown when the tide rises, for then it is submerged" (Barrie, 2016 93).

²⁴ This place is the dwelling for the fairies in Neverland, it appears in Disney's later productions —sequels—, focusing on the Tinkerbell character and her adventures.

Certainly [Wendy, Michael and John] did not pretend to be sleepy, they were sleepy; and that was a danger, for the moment they popped off, down they fell. The awful thing was that Peter thought this is funny.

‘There he goes again!’ he would cry gleefully, as Michael suddenly dropped like a stone.

‘Save him, save him!’ cried Wendy, looking with horror at the cruel sea far below.

Eventually Peter would dive through the air, and catch Michael just before he could strike the sea, and it was lovely the way he did it; but he always waited till the last moment, and you felt it was his cleverness that interested him and not saving of human life. Also he was fond of variety, and the sport that engrossed him one moment would suddenly cease to engage him, so there was always the possibility that the next time you fell he would let you go. (Barrie, 2016 48)

In the fanfic, as well as in Barrie’s novel, the writer decides to adjust Peter’s egocentric personality to that of someone who does not care about other people, and sometimes he even forgets with whom he was with. Peter is not portrayed as an evil boy because the character is not wicked, since he seems unaware of the consequences of his actions. The reader, along with Peter, realize that there are some circumstances that at first sight can seem trivial, however they cannot be considered as meaningless, and so does Peter. “Peter didn’t mean to hurt Wendy, but he had no idea of what he had done by leaving her and forgetting to return, and scorned himself for doing such a thing” (*Every Pain Has a Story*).

In contrast, the Peter Pan from the 2011 TV series *Once Upon a Time (OUAT)*, does not present Peter as a good character that does not realize the repercussion of his actions, but as an evil person who betrays everyone, including his son,²⁵ to achieve what he wants. This is not a dichotomy between good and evil, but the necessity of being aware and responsible of your own actions. There are many other writers of Peter Pan fanfics who had also decided to work more in depth with his personality: while some of them, as in the case of *The Third Theory*,²⁶ decided to make a shift in the roles (i.e., Peter Pan acting wrong and Hook acting right), others as seen in this case just try to analyse Peter’s actions through a different perspective. However, it is important to bear in mind, that also many scholars, like Muñoz Corcuera, deal with these issues. In his essay, *The True Identity of Captain Hook*, he points out that Peter has negative qualities, due to the way

²⁵ In the 8th episode of season 3, aired on November 18, 2013: Peter Pan turns out to be the father of one of the main characters of the series: Rumpelstiltskin.

²⁶ A fanfic uploaded by DisneyKd4 on *fanfiction.net*.

he treats the Lost Boys, which is similar to one of a tyrant and Peter “thins them out” when they seem to be growing up (75-76). Moreover, they could talk about mothers —the forbidden theme—, when Peter is not with them, because he does not allow to speak about it (Barrie, 2016 64). This only indicates that his rules as the chief or leader are not fair at all. In addition, in chapter sixteen of Barrie’s novel, Peter says: “‘She’s awfully fond of Wendy,’ he said to himself. He was angry with her now for not seeing why she could not have Wendy. The reason was so simple: ‘I’m fond of her too. We can’t both have her, lady’” (175). This quotation indicates, once again, that he has so much moments of selfishness, because the way in which Peter is addressing Mrs Darling is very tough. Even though, later on he does the right thing —allows not only the Darling children but also the Lost Boys, to stay in England. With regard to the analysis made by Corcuera in his essay, it is stated that: “Hook is a man tormented by Peter Pan,... who not only prevents him from emotional maturity but constantly reminds him that he cannot avoid physical maturity” (78). It could be connected with the fact that Peter cut off Hook’s right hand and therefore this is not good conduct from a child. What is more, he also explains that he has killed “tons”²⁷ of pirates when John asked him. These are just a few instances in Barrie’s book, that state that these unsuitable manners should not be present in a boy.

Turning to the analysis of *Every Pain has a Story*, it is crucial to examine what kind of actions are carried out by Peter and furthermore, pay attention to see if there is any relation to those performed in the source text. As the fan text is divided in segments, each one focusing on one character, the analysis could be done in the same way, without forgetting to include its comparison with Barrie’s novel.

The first person to be the target of Peter’s actions is Wendy. Starting from the premise of Peter breaking his promise to come back for Wendy each year to take her to Neverland to do the spring-cleaning. However, “[h]e had no sense of time” (181), and Wendy realizes that she has to grow up although Peter refuses to do it. As it is seen in the source text, Wendy gets married and has a daughter. In the fanfic, she did not get over the fact that Peter had forgotten her and did not come back, causing her isolation and a feeling of depression. She blamed him for breaking that promise, and the unceasing sorrow accompanies her until her death. Nevertheless, Peter did not

²⁷ The use of the word ‘tons’ was chosen by the autor (Barrie, 2016 53).

realize the magnitude of his actions since “[h]e had always believed that he was a kid and so he acted like one in which he forgot things often” (*Every Pain has a Story*). Thus, this fan text implies an alternative ending of Barrie’s novel if Wendy was deeply affected by Peter’s absence.

Feeling awful due to his lack of awareness, Peter starts to isolate himself, just as Wendy did previously. However, his isolation only caused Tinkerbell problems since she did not understand why he was doing that. In the book, Barrie mentions: “[f]airies have to be one thing or other, because being so small they unfortunately have room for one feeling only at a time” (56-57), indicating that if Tink starts feeling betrayed by the abandonment of Peter, that feeling would be the only one controlling her emotions. Eventually, Tink tried to stand by Peter but this provoked the loss of her self-reliance and she “never found her spirit and stayed the changed fairy she was”, all this because of Peter (*Every Pain has a Story*).

It is interesting to notice that in the fanfic, both female characters —Wendy and Tinkerbell— represent their change and mood through the transformation in the color of their clothing. The symbols of these colours imply not only the isolation, but also the hollowness and blackness of their feelings; in other words, their failure to see the light.

Following the idea of darkness, it is crucial to mention that it is also present in Peter. Due to this fact, Hook wants to take advantage of the situation. Already in the source text, the pirate is introduced as a melancholic man that is not understood by anybody, and ends up being devoured by the giant crocodile. However as it occurs not only in the second film production of Disney, but also in the TV series *OUAT*, he remains alive. The author wrote another possible way for the end of the character, that is his self-murder. The main goal of the Captain was to get rid of the boy but, since Peter was already miserable, Hook realizes that he did not accomplish anything and his disdain is in a way related with the inability to obtain anything. Neither the Indians wanted to shoot him, nor did the sirens want him to drown, not even the crocodile was willing to chase him. Old, alone and done²⁸ for, Hook ends his life.

²⁸ In the production by P. J. Hogan, these are the adjectives that the Lost Boys scream to Hook. In addition, there is also a fanfiction, uploaded by magnetgirl on AO3, with the same name in which the third person narrator focalizes Hook.

Not only the female characters have a representation of their feelings expressed with the colours of their clothes, but also both male characters —Hook and Peter—, express their isolation and sadness with the attempt to end their lives. We can connect this idea of committing suicide, especially in Hook’s case, since it was already seen in the Spielberg production —*Hook* (1991)—, that the Captain has suicidal tendencies, due to the fact that his life has lost all purpose. Similar to how it occurs within the fan text, Hook has lost all hope. The main difference between the pirate’s attempt and the boy’s, is that the Captain is the one who achieves it, while Peter tries it twice, being incapable because of his ties to the island. Finally, the boy tries to emend his mistakes—even visiting Hook’s grave—, which could be related with the idea of the possible awakening into his adulthood and, therefore, becoming responsible. Concerning the closure of the story—in a graveyard—, it could be compared with the end of *The Little White Bird*, when Peter’s last appearance in this book is him gazing at two tombs with two names engraved on them.

4.2. *The Missing Thimble.*

Moving on from one genre to another, this *Peter Pan* fanfic is considered to be a ‘het’ fiction: “a genre of fanfic focused on heterosexual relations between the main characters” (Duffett, 2014 295). This heterosexual relationship can even be formed by a character from the source text and another invented by the author. In relation to this final idea, the selected fan text includes this type of ‘het’ fiction (i.e., a heterosexual pairing between an original character and Peter Pan). It is titled *The Missing Thimble*²⁹ and, as with the previous fan text, it is uploaded in the *fanfiction.net* platform. *The Missing Thimble* comprises eleven chapters including a prologue: its length covers almost 20,000 words.³⁰ The fan text is rated as ‘fiction T’, because the language could be coarse and also several adult themes are implied. The minimum age allowed to read this type of fanfic is thirteen years.

²⁹ Uploaded in *fanfiction.net* on June 13, 2014. Last updated on September 06, 2014.

³⁰ Its length does not allow it to be considered a drabble, an oneshoot or a vignette, which are the main fanfic forms taking into account the words used.

The author's footprint is more present than in the previous fan text, because Truthful Blasphemy makes a comment at the beginning of each chapter addressing the readers and also making a disclaimer that she does not own *Peter Pan*. Due to her notes, the reader can discover that there is not just one OC, but two others. The two others are based on possible real friends of hers, that are also readers of the fanfic and maintain their real names: Britney and Bryce. The relevance of the continuous presence of the author is just a brief instance of what was referred to as 'participatory culture',³¹ in the general context, one of the three basic concepts discussed by Jenkins. "For [some] fanfiction authors, updating facilitates an ongoing engagement with readers of their work, and an opportunity to take on board not only comments and suggestions on their own stories but also ideas and responses generated by other stories appearing on the fansites" (Thomas, 2011 216). The level of engagement in this case is very significant, since at the beginning of each chapter the reader has to read—in some cases there are notes also at the end—her observations: sometimes, they can be a help or even clarifications to some possible misunderstandings within the chapter itself.

Taking a step further into *The Missing Thimble*, it is important to give a brief summary of the plot in order to analyse the fanfic deeply:

Guinevere follows her dreams as a violinist to a university in London, England. She befriends her handsome but awkward stand partner, Peter Gardner, and his gang of unusual but funny friends. Everything is wonderful... until her mysterious genealogy substitute assigns a project that unlocks a long-hidden family secret. A secret that threatens Gwen and her new-found happiness (*The Missing Thimble*).³²

What it is highlighted at first sight is the introduction of both main characters (i.e., Guinevere and Peter Gardner), the first one being the OC created by the author and the latter one, the alleged Peter Pan. In addition, there is an indication that this story includes not only a mystery but also many secrets that must be unlocked, making it a 'mystery' fanfic. However, the authors sometimes decide not to include or specify the type of category of their fanfictions—as occurs in this case.

³¹ See point 2.2.

³² Retrieved from *The Missing Thimble*.

Starting from the beginning of the fanfic, our OC, Guinevere Bellamy, receives a letter indicating that she has been selected by “the Faculty of the International Musicians Programme and Kingston University”³³ to study in London. The places in this text are important due to the fact that she is an American girl from Michigan and, throughout the story, there are going to be references to nationalities like British, American and even Irish. When she first introduces herself to other people and even when the teachers talk in class, the British people’s accent is reflected in the text, as in the following example: “‘I’m going ta be pairin’ ye up,” her violin instructor announced. His Scottish accent was heavy and sometimes confusing, but Guinevere got the gist of what he was saying most of the time. “I’ve already haired your audition tapes, so I’ve already paired ye up. Any questions?”³⁴ She starts living in Middle Mill, which is an actual student residence in Kingston. Moreover, it is her professor, called Rogers, who suggests that she should go to Kensington Gardens with Peter,³⁵ which is near. Thus, this is the first connection with Peter Pan in Kensington Gardens as it occurs in Barrie’s novel *The White Little Bird*. Professor Rogers suggests that she should go with Peter declaring that he knows those gardens very well.

The identity of Barrie’s characters is one of the most remarkable symbols in this fanfic. Almost all the characters have a different identity which is unveiled at the end of the story. The names have not only got a meaning that is connected with the source text, but they are also references to medieval chivalry and Shakespearean plays:³⁶ Guinevere (Gwen) is the name for Lady Guinevere, the wife of King Arthur. Peter, who in one scene is compared to King Arthur, in the fanfic calls her Lady Gwen as a nickname. Moreover, the abbreviation of the name, Gwen, has an etymological meaning since it comes from a Welsh name and the initial element can form other variants such as Gwendolen or Gwenda, which are more similar to the name Wendy.³⁷ This name is important since it is a clue to Gwen’s real identity —Wendy—, even though, she is introduced as an OC. Furthermore, Peter Gardner has been nicknamed like that because ‘Gardner’ comes from the noun ‘garden’ and is connected with Kensington Gardens, not only because there is an actual statue of Peter Pan there, but it is also the place where Peter lived for a long time in *The Little*

³³ From chapter 1 of *The Missing Thimble*.

³⁴ From chapter 2 of *The Missing Thimble*.

³⁵ The suggestion made by Professor Roger occurs in chapter 3 of *The Missing Thimble*.

³⁶ *Twelfth Night*, *A Midsummer Night’s Dream* and *Romeo and Juliet*.

³⁷ Barrie, actually, chooses this name because he had a friend which called *fwendy* ‘friend’. However, the connection with the Welsh initial element cannot be dismissed.

White Bird. This place is represented as a kind of bond to the island and full of magic, as can be seen in both Barrie's novel and the fan text itself: "The air sparked with anticipation, the magic of Kensington Gardens gathering and focusing on the couple. Kensington Gardens has been witness to the end, now they could finally encourage the new beginning".³⁸

Taking a step a little further into fanfiction categories, I would like to include a very important one, despite the fact that this fanfic does not belong to it. It is called Mary Sue story, which is considered to be a category like 'darkfic' as explained in the previous analysis. As Busse and Hellekson point out:

Some authors deliberately write *badfic*, or bad fiction, which is often parodic; such badfics may play with the well-known *Mary Sue/Marty Stu* story, in which an *original character*,... all too often an avatar of the author herself, is presented as the beautiful, smart heroine who saves the day and then gets the guy, all to the virtual exclusion of the canonical characters, who generally have very little to do with Mary Sue on the case (Hellekson and Busse, 2006 11).

The term comes from a *Star Trek* fanfiction in which "Mary Sue is the youngest officer ever to serve on the starship *Enterprise*" (Bacon-Smith, 2014 139) and, as her personality and physical appearance are extremely perfect, it was developed into a specific category of mostly fictions that have an OC. However, due to the explanation provided by both writers above, in *The Missing Thimble*, the OC, who ends up being Wendy, can not be considered neither as a full OC nor a Mary Sue character. One of the reasons is that, despite complying with one or more of the characteristics, Gwen does not reflect the alter ego of the reader.³⁹ Apart from the alter ego characteristic and her flawless essence—including the exotic physical features—,⁴⁰ there are other characteristics, which are very common in fan texts: the Mary Sue character could stand out in an artistic field—Gwen has been selected regarding her ability with the violin—, or have any kind of special power. Another characteristic that can lead us to think of Gwen as Mary Sue is that one of the characters will be falling in love and end up with her, this character tends to be the author's favourite one:

³⁸ From chapter 8 of *The Missing Thimble*.

³⁹ One of the main characteristics of a Mary Sue is the idealization of the author or reader's alter ego.

⁴⁰ Fan writers like to include as one of the most popular features, heterochromia to prove Mary Sue uniqueness.

Gwen ends with Peter Pan, so we could reach the conclusion that he is the writer's favourite character. Another feature is the fact that a Mary Sue character usually expects the world to revolve around her, rather than her having to adapt to the world's circumstances. In *The Missing Thimble*, Gwen is clearly affected by the state of circumstances in her life, and not the other way round. The following features place Gwen further away from the character of Mary Sue: having a tragic or atypical past and not having a changeable personality.

Now, it is important to focus on the analysis of the secondary characters, since they also have hidden identities in connection to Barrie's characters. Rogers, —which name comes from the name of Hook's ship, Jolly Rogers— and Mr. Painter, are the alter egos of Captain Hook and Smee respectively. Here, Professor Rogers, who ends up being Hook, is the one who makes Gwen open her eyes. It is important to mention that he helps Wendy and Peter, arguing that he does not fit neither in that time nor that place. On the one hand, the role of Hook in this fanfic is inverted, since he is not presented as an evil pirate, but as a lost man who just wants to come back to Neverland. On the other hand, Mr. Painter who ends up being Sr. Smee, is the one responsible for that curse due to the fact that he thought that bringing them into a 'new universe' could be better for everyone, but he was wrong. In contrast with *Peter Pan*, Sr. Smee has more relevance and wickedness because he tries to avoid the kiss between Gwen and Peter, which will eventually break the curse.

Regarding Peter's gang, the reader already knows from chapter two that they are actually the Lost Boys. The author decides to change their identity a little bit including girls in the group —as in the case of Curly which is nicknamed Stephanie and one of the twins which is nicknamed Colie. The character who could be identified as Tinkerbell, is Britney, who maintains her special connection with Peter and Gwen throughout the fan text. Moreover, this character suffers from an awful pain in her shoulder blades —where the wings are supposed to be—, making her true identity even more evident.

The writer decides to appropriate details such as the end of Barrie's novel, with Wendy marrying a man called Edward and both having a daughter called Jane. Since Gwen is asked to investigate her ancestors —the genealogy project—, she discovers that she is related to the Darlings. Here, the author includes references that are related to historical events such as the

Second World War and even the Irish Mob, thus mixing fantasy and reality. It is meaningful to notice that the 2002 Disney production —*Return to Neverland*— places the characters during the Blitz,⁴¹ as it occurs in the fan text since there are several allusions; the body of Wendy was found in 1942, as well as when Gwen, who found a report of a murder case, mentions: “the War, so big and important, had probably been overwhelming and the tiny piece of information unfindable”.⁴² On the other hand, Wendy’s brothers —John and Michael— are mentioned in *The Missing Thimble* whose details are the same, which appear in the source text itself: “Michael is an engine-driver... The bearded man who doesn’t know any story to tell his children was once John” (Barrie, 2016 184). In addition to the above, the author decides to include that John had “become a banker like his father and had three children. Two of them died in the Second World War”.⁴³

It is worth commenting on the meaning of the title: *The Missing Thimble*. This object, the thimble, is one of the crucial symbols in Barrie’s works⁴⁴ because of its meaning and what it represents for both Wendy and Peter. In the fanfic, the thimble is the first reference to the awakening of Gwen to her real identity, as shown in chapter three:

Sitting against a blue velvet backdrop was a small silver thimble; a children’s thimble. Stamped into the silver at the very top were the letters W.D. surrounded by a heart. With suddenly shaky hands, Gwen closed the case and returned it to her box... *Why was that so shocking? It’s just a thimble. It shouldn’t feel any sense of foreboding over a child’s thimble.* But that was exactly that she felt: dread and foreboding (*The Missing Thimble*).

From that moment, both Peter and Wendy start having flashbacks —these occur whether they are dreaming or awake— until they discover what happened to them after they kiss.

In consideration of all the information mentioned previously, all the characters are placed in an alleged “AU, or alternative universe, where familiar characters are dropped into a new setting (which, depending on the media source, may or may not be canonical, because many of the source texts have fantastical components and not a few have played with multiverses)” (Hellekson and Busse, 2006 11). Although, they are not in Neverland as it occurs in the source text, the relationship between their placement in London and surroundings should not be omitted. For instance, the

⁴¹ A German bombing offense against Britain during the Second World War.

⁴² The information about the alleged murder of Wendy. Quotation retrieved from chapter 5 of *The Missing Thimble*.

⁴³ From chapter 3 of *The Missing Thimble*.

⁴⁴ See the introduction of point 3 of this essay.

continuous references to Kensington Gardens and, at the end, they end up in Neverland. Thus, this could be viewed as a particular type of AU.

4.3. *Duels*.

The last genre that is going to be analysed is the ‘slash’. First of all, it is crucial to provide an accurate definition of this term: “slash fiction is a prominent fanfic genre that usually puts the two main male characters from the [source text] into a homoerotic relationship” (Duffett, 2014 172). Some scholars argue that this genre is the most controversial, since some of them consider this category to be pornographic, and whose reception entails a “disproportionate treatment in both academic and mainstream journalistic representations” (Hellekson and Busse, 2006 17). In addition, many fans feel that reading a slash text implies a discomfort with the original story. Its reputation also deals with the preconception that only women fans who write about this genre use it as a tool to explore their own sexual fantasies; but whether we agree with this or not, there are more reasons beyond this idea. Despite the alleged exclusivity, this genre is not only restricted to females but also male slash writers. However, writers of slash fanfics argue that this genre is not only about male/male (m/m) intercourse, but the ability and possibility to place the characters into a context in which they explore not only their confidence with the other, but also their own trust.⁴⁵ Reading and writing a slash fiction allows the user to perceive and deal with the emotional caring from the characters (Duffett 2014 174).

Due to its negative connotations —like those introduced above—, the slash fiction functions as a powerful tool to break and liberate the sexual and gender discrimination. “Indeed, slash is an archetypal example of ordinary people deciding that they can take the text to its next level and see it as a social project rather than a commercial property” (174).

After the brief explanations of the genre, we can move into the selected text, titled *Duels*⁴⁶ and published on the AO3 platform. Regarding the tag system provided by AO3, the graphic

⁴⁵ One of the more studied examples in this field is the relationship Kirk/Spock, commonly abbreviated as K/S from *Star Trek*

⁴⁶ Uploaded on September 07, 2006.

symbols in the square imply the following: with regard to the content rating it is categorised as ‘M’ fiction —only people over the age of 18 can read this fanfic. The second symbol implying the story presents a m/m pairing —in this case Captain Hook and Peter Pan. In relation to the third symbol, content warning, the author has decided not to specify. Finally, the last symbol indicates that the fan text is finished.

Focusing now on the subgenres, which are set out in *Duels*, there are three that should be mentioned. On the one hand, the category of “*PWP*, which gets spelled out either as ‘porn [with or] without plot’ or ‘plot? what plot?’⁴⁷” (Hellekson and Busse, 2006 11). Due to the length of *Duels*, it is better to consider it as a plotless fiction. However, the idea that many slash fictions, under the category of PWP, present a plot cannot be missed. On the other hand, we have the ‘humor’ category, which is connected with the taxonomy of comedy. While in the genfic, as it was already explained, tragedy and the dark side of Peter Pan prevail, here we have a different perspective not only of this character but of Hook. Then, it is the ‘flangst’ category, which is a blended word from fluff⁴⁸ and angst;⁴⁹ in this case since the fanfic is plotless, the dark side is more prominent. Focusing now on the structure and its length, it is worth noting that this fanfic is composed by four drabbles, which are short pieces with under than one hundred words.

Duels, the title, could have a double interpretation: it can literally mean a fight between the characters involved, as they are known as enemies. The other interpretation has to do with a more symbolic kind of fight, not a struggle but an inner conflict that occurs, especially in Hook, due to the fact that he is the focalizer. One of the peculiarities of Peter Pan is the lack of knowledge about his real age, thus, one of the popular culture’s representations is the ability of appropriating Peter Pan as a sexual object, aging him —he began as a boy of four or five, however, in P. J. Hogan’s 2003 film, we can see him more as a teenager. In his essay, “Gay, Innocent, and Heartless: Peter Pan and the Queering of Popular Culture”, David P. D. Munns points out:

One significant expression of the new interpretation of Peter Pan makes much of Peter’s relationship with Hook, turning their lethal duel into a homoerotic tango defined by

⁴⁷ It is a classification that indicates plot absence.

⁴⁸ See note 14.

⁴⁹ A characterization in order to provoke feelings of uncertainty and unrest towards the readers.

mutual attraction and repulsion with, importantly, a dramatic age difference. Gay culture recognized the Peter/Hook relationship in the first mainstream successful gay cable television series, *Queer as Folk* (2000–2005), through the intrigue between the man Brian and the boy Justin (Munns, 2009 220).

Here, in *Duels*, we can see this ambiguity of the word duels, due to the connection between the inner fight and the real one, both fights can be interpreted as Munns mentions in the quotation — as mutual attraction and repulsion— due to the fact that Hook and Peter express themselves and speak to each other.

The story begins with an extract of the source text, which is the following: “Hook rose to the rock to breath, and at the same moment Peter scaled it on the opposite side. The rock was slippery as a ball, and they had to crawl rather than climb. Neither knew that the other was coming. Each feeling for a grip met the other’s arm: in surprise they raised their heads; their faces were almost touching; so they met” (101). Using that paragraph from *Peter Pan*, ptyx —the fan writer— begins explaining that the encounter in Marooners’ Rock⁵⁰ between Hook and Peter ends with two kisses: one of them initiated by Pan and the other by Hook. In this first drabble, Peter misunderstands the concept of what is a thimble and what is a kiss, exactly as happens in the source text. What is very peculiar about this fanfic is that the word ‘kiss’ is never mentioned, nevertheless the reader gets to know it, since a synonym is used: ‘a pressing question’.⁵¹ In addition, Peter’s attitude towards the kiss is not the expected one: “‘Why did you do that?’ / Peter laughed and crowed, ‘Because I’m a wonder!’”⁵² His childish behaviour is also well maintained in his dialogue, as well as the feeling of irritation that Pan provokes in Hook. It is also interesting to mention what Hook thinks about Peter, considering him a “fiend”.⁵³

The second drabble begins with the unexpected departure of Pan from Marooners’ Rock, leaving Hook alone. Later on, there is a description in which Hook is isolated and starts thinking

⁵⁰ See note 23.

⁵¹ The title of drabble 1.

⁵² From drabble 1 of *Duels*.

⁵³ An evil spirit or demon. This is connected with idea of Peter’s eternal youth as an evil feature.

about Peter Pan, leading to Hook having relations with himself. The narration drives the reader to what was commented previously; the exploration and feelings about the self, that is to say, Hook's actions and self-awareness. The meaning of the title's drabble, "an unexpected turn", can imply not only the change of events regarding Hook, but also the fact that Peter left that place right after that pressing question, the kiss.

The third drabble, titled "revenge", keeps up the ambiguity of the meaning: since both characters have a second encounter and Hook has decided to take revenge against Peter. This term can be interpreted literally since they are enemies and are supposed to fight. However, the idea of vengeance can be seen as he wants Peter to feel the same pleasure as he did in the previous drabble. In these narrations what Duffett argued is proved: "The two main characters usually retain their perceived masculine strengths, but acquire new ones as well. Both can be strong and vulnerable, dominant and submissive. Slash therefore removes the masculine masks that can hide personal feelings" (174). These duels between Hook and Peter encode both feelings of caring and wrath which they need to solve.

The final drabble, the fate, is closed with the fight, which was something that was meant to be. Peter instead of running away from that place, imitates Hook's actions.⁵⁴ The fight, which is described as "fierce and full of passion"⁵⁵ has double meaning: in one hand, it refers to the physical battle, and on the other hand, their sexual encounter. After the climax, Peter breaks the silence, speaking about how proud he feels, showing his cocky attitude once more. Although Hook has the option of leaving the place, he decides to stay. Here, his decision implies a huge change in his manners, and, therefore, could be compared to Barrie's novel, when he is described as a very formal man: "[h]e was never more sinister than when he was most polite, which is probably the truest test of breeding; and the elegance of his diction, even when he was swearing, no less than the distinction of his demeanour, showed him one of a different caste from his crew" (61). So, the fact that he decides to stay indicates that he rejects behaving as expected, instead acting as he wishes in that precise moment with Peter, his fiend.

⁵⁴ "What Hook wasn't expecting was that Pan would imitate him and slip a hand inside Hook's trousers". From drabble 4 of *Duels*.

⁵⁵ From drabble 4 of *Duels*.

5 CONCLUSION

As we have seen in section three, transmedia storytelling is a phenomenon which is gaining more importance due to the appearance of new media. Considering what Hellekson and Busse have pointed out in *The Fan Fiction Studies Reader*: “[a]n increasing number of scholars are turning to fan studies to engage their students as a result to overlap between fan studies and other disciplines related to popular and cultural studies, including social, digital, and transmedial studies” (2014 2). Taking into account the newness of the fan, or fandom, studies, “much of the discussion around fandom has essentially pathologized it without leading us much closer to understand this important phenomenon” (Harris, 1998 5). These discussions have proved that fans’ voices were rarely heard, as well as the negative connotations that the etymology of the term ‘fan’ has brought (i.e., the excess adoration towards a person or an object). Moreover, it is meaningful to bear in mind the idea of these user-generated contents, known as fanfictions, and their relation with transmedia storytelling itself. Fan-textual-productions prove that is not possible to identify when and where the world of transmedia narrative ends. It is impossible to split the process of writing a fanfiction from its construction around the participatory community. These user-generated content platforms are under constant updates and revisions by its users: connecting this idea with the crucial role that these prosumers have in Web 2.0. The members of these communities tend to use pseudonyms in order to “mask their identities from community members they don’t know, or from outsiders who may stumble upon the material accidentally or in a work of scholarship” (Bacon-Smith, 1992 207). A good example of this idea can be applied from the numbers of the *Peter Pan* fan writers that were selected for the analysis: AnubisLoki, Truthful Blasphemy and ptyx respectively.

There are some works and also characters that are more suitable for these kinds of practices and appropriations. For instance, we cannot forget the mark that some fandoms have left in both fanfiction texts and the transmedia storytelling world: according to an article published in *The Daily Dot*, in 2017 there were several fandoms which were very important such as Rick and Morty,

Game of Thrones, Star Wars or Marvel among others.⁵⁶ Furthermore, as it was already mentioned in this paper, anybody can write a fan text independently of its source object of fandom. As Jenkins indicates: “[F]an culture is born of a mixture of fascination and frustration, that appropriation involves both accepting certain core premises in the original work and reworking others to accommodate our own interests” (Jenkins, 2007 362).

Peter Pan has a great impact worldwide, from its beginnings as a theatre production and continues with the different adaptations from, not only film productions, but also TV series which develops this story. As we have already seen in the paper, the success that Barrie’s novel has not only as a transmedia phenomena, but also in the fandom field is huge. One of the main aspects that appeals to the community, is the lack of details or information about the origin of Peter’s character. Considering what Muñoz Corcuera and Elisa T. Di Biase explain in their book:

[Peter Pan] mythic status is... due to the immense depth and mystery that his image exudes, the ease with which he can be used as a metaphor for many situations of human life, his ability to accommodate a huge number of antithesis —light and darkness, death and eternal life, childhood joy and a certain sinister darkness, forgetting and nostalgia, etc— and his multifaceted mythological and literary references that point to various and cultural influences. (Muñoz Corcuera and T. Di Biase, 2012 11).

In addition, what is so particular about this story is the meaning of Peter’s desire for eternal youth as well as the possibility of enduring the fantasy. Thus, Peter Pan can be seen as the triumph of youth over death and also of fantasy over reality. Connecting this idea of fantasy, I find it suitable to bring up one of Jenkins’ ideas regarding the fans: “fans are seen as people who carry the dreams and fantasies of childhood into their adult life” (Jenkins, 1992 268). I consider that this idea is meaningful since *Peter Pan* is children’s literature, but also appeals to adult audiences. As Jacqueline Rose has explained in her book *The Case Of Peter Pan, Or, The Impossibility of Children’s Fiction*, it is not possible to forget that the author is an adult who is trying to look back over his childhood past. Fans want to bring those fantasies back and try to find new possibilities to spread the story.

⁵⁶ See full article in <https://www.dailydot.com/parsec/top-fandoms-2017/>

Due to the huge amount of fan texts uploaded to these user-generated content platforms, scholars find it difficult to classify them into different genres since in one particular fandom, the variety of fan texts involved could comprise any kind of genre. Nevertheless, distinctive genres began to appear, whose peculiarity was based on the type of relationship involved in the fan text. That is to say, gen fiction implies the lack of any kind of relationship; in het fiction the main relationship is between a male and a female; and finally, the slash fiction, where the relationship involved is homoerotic. I would have liked to cover all the categories inside of each fan text, since there are many very interesting examples that would have been interesting in *Peter Pan* fandom. However, my selection is based on two main reasons: genre —abovementioned— and length. Concerning the length of a fan text, we have: a one-shot, only a chapter whose length can vary and be longer or shorter; a drabble, a short story with around one hundred words and, then, the ‘normal’ fanfic which can cover any kind of length. As there was not enough room to cover all the categories, I decided to restrict myself to those categories which can be applied in the chosen fan texts. Moreover, it would be interesting to analyse other *Peter Pan* fanfics that deal with the possible origins of the appearance of *Peter Pan*, as well as countless stories concerning original characters (OC), who at the beginning found themselves lost but, at the end the island, —Neverland— was an opportunity for their self-discovery, among other things. However, the chosen fanfics have shown a deep analysis of the main characters of *Peter Pan* —*Every Pain has Story*—, as well as their placement in a kind of alternative universe (AU), with some original characters (OC) —*The Missing Thimble*— and the slash fiction, which portrays how the two main characters are exploring trust (Duffett, 2014 174).

In the words of Mark Duffett: “Fan writers can change their texts by expanding the series timeline, recontextualizing key scenes, shifting attention to minor characters (‘refocalization’), making moral realignments, genre-shifting, dislocating characters emphasizing particular personalities, intensifying emotional encounters, erotizing texts or hybridizing series” (171). It was also perceived how sometimes the film or serial productions helped the fans in the construction of their writings. From the transmedial figure of Peter Pan we have already seen the impact that Disney’s production in 1953 has made. Moreover, Spielberg’s production also implies a significant change in the role of our main character, Peter Pan, since he is no longer a boy nor does he

remember his past in Neverland. Even, the production of the TV series *Once Upon a Time* has selected an evil Peter Pan, while Hook—who has the role of an evil pirate in the original story—gained more relevance due to his role as a main character in the series. Another character—Tinkerbell—, as it was mentioned in section three, has been developed until the creation of her own film productions, which involve a shift of focalizer.

WORKS CITED

- Bacon-Smith, Camille. "Training New Members," in *The Fan Fiction Studies Reader*, edited by Karen Hellekson and Kristina Busse, pp.138-158. Iowa City: University of Iowa Press, 2014.
- . *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press, 1992.
- Barrie, James Matthew. *Peter Pan*. London: Macmillan Collector's Library, 2016.
- . *The Little White Bird*. London: Dodo Press, 2005.
- Bolter, Jay David and Richard Crusin. *Remediation: Understanding New Media*. Cambridge, Massachusetts: MIT Press, 2000.
- Derecho, Abigail. "Archontic Literature: A Definition, a History, and Several Theories of Fan Fiction," in *Fan Fiction and Fan Communities in the Age of the Internet*, edited by Karen Hellekson and Kristina Busse, pp.61-78. Jefferson: McFarland, cop. 2006.
- Duffett, Mark. *Understanding Fandom: An Introduction to the Study of Media Fan Culture*. New York: Bloomsbury, 2014.
- Harris, Cheryl and Alison Alexander (eds.) *Theorizing Fandom: Fans, Subculture and Identity*. Cresskill: Hampton Press, cop. 1998.
- Harvey, Colin B. *Fantastic Transmedia: Narrative, Play and Memory Across Science Fiction and Fantasy Storyworlds*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2015.
- Hellekson, Karen and Kristina Busse (eds.) *Fan Fiction and Fan Communities in the Age of the Internet*. Jefferson: McFarland, cop. 2006.
- . *The Fan Fiction Studies Reader*. Iowa City: University of Iowa Press, 2014.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York and London: New York University Press, 2006. Print.
- . *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York University Press, cop. 2006.
- . *Textual Poachers. Television, Fans and Participatory Culture*. New York: Routledge, 1992.
- . "Afterword. The Future of Fandom," in *Fandom: Identities and Communities in a Mediated World*, edited by Jonathan Gray, Cornel Sandvoss and C. Lee Harrington, pp.357-364. New York: New York University Press, cop. 2007.

- , Sam Ford, and Joshua Green. *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: New York University Press, 2013.
- Kaplan, Deborah. “Construction of Fan Fiction Character Through Narrative,” in *Fan Fiction and Fan Communities in the Age of the Internet*, edited by Karen Hellekson and Kristina Busse, pp.134-152. Jefferson: McFarland, cop. 2006.
- Munns, David P. D. ““Gay, Innocent, and Heartless”: Peter Pan and the Queering of Popular Culture,” in *Second Star to the Right: Peter Pan in the Popular Imagination*, edited by Allison B. Kavey and Lester D. Friedman, pp.219-242. New Brunswick, New Jersey, London: Rutgers University Press, online. 2009.
- Muñoz Corcuera, Alfonso. “The True Identity of Captain Hook,” in *Barrie, Hook, and Peter Pan: Studies in Contemporary Myth; Estudios Sobre un Mito Contemporáneo*, edited by Alfonso Muñoz Corcuera and Elisa T. Di Biase, pp.66-90. Newcastle upon Tyne: Cambridge Scholars Publishing, online. 2012.
- Ohmer, Susan. “Disney’s *Peter Pan*: Gender, Fantasy, and Industrial Production,” in *Second Star to the Right: Peter Pan in the Popular Imagination*, edited by Allison B. Kavey and Lester D. Friedman, pp.151-187. New Brunswick, New Jersey, London: Rutgers University Press, online. 2009.
- Robertson, Linda. ““To die will be an awfully big adventure”: Peter Pan in World War I,” in *Second Star to the Right: Peter Pan in the Popular Imagination*, edited by Allison B. Kavey and Lester D. Friedman, pp.50-74. New Brunswick, New Jersey, London: Rutgers University Press, online. 2009.
- Rose, Jacqueline. *The Case of Peter Pan or The Impossibility of Children’s Fiction*. London: MacMillan Press, 1984.
- Scolari, Carlos Alberto. *Narrativas Transmedia: Cuando Todos los Medios Cuentan*. Barcelona: Deusto, 2013.
- Thomas, Bronwen. ““Update Soon!” Harry Potter Fanfiction and Narrative as a Participatory Process,” in *New Narratives: Stories and Storytelling in the Digital Age*, edited by Ruth Page and Bronwen Thomas, pp.205-219. Lincoln: University of Nebraska Press, cop. 2011.
- Toffler, Alvin. *The Third Wave*. New York: Morrow. 1980.

Tushnet, Rebecca. "Copyright Law, Fan Practices, and the Rights of the Author," in *Fandom: Identities in a Mediated World*, edited by Jonathan Gray, Cornel Sandvoss and C. Lee Harrington, pp.60-71. New York: New York University Press, cop. 2007.

WEB PAGES CITED

Archive of Our Own (AO3), Organization for Transformative Works Project. Available at: <https://archiveofourown.org/> (Last accessed: June 10, 2018).

Fanfiction.net, available at: <https://www.fanfiction.net/> (Last accessed: June 10, 2018)

Oxford English Dictionary (OED), Oxford University Press. Available at: <http://www.oed.com/> (Last accessed: June 10, 2018)

FANFICTIONS CITED

AnubisLoki, *Every Pain Has a Story*. Published on: May 24, 2014. Available at fanfiction.net:

<https://www.fanfiction.net/s/10374868/1/Every-pain-has-a-story>

DisneyKd4, *The Third Theory*. Published on: May 1, 2014. Available at fanfiction.net:

<https://www.fanfiction.net/s/10315205/1/The-Third-Theory>

Magnetgirl, *Old, Alone and Done For*. Published on: December 25, 2017. Available at Archive

of Our Own: <https://archiveofourown.org/works/13015281>

Ptyx, *Duels*. Published on: September 7, 2006. Available at Archive of Our Own:

<https://archiveofourown.org/works/113126/chapters/157529>

Truthful Blasphemy, *The Missing Thimble*. Published on: June 13, 2014. Available at Archive of

Our Own: <https://www.fanfiction.net/s/10447986/1/The-Missing-Thimble>